Summary of Dissertation Recitals

by

Kenneth Heinlein

A dissertation submitted in partial fulfillment
of the requirements for the degree of
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ABSTRACT

Two recitals and a recording were given in lieu of a dissertation.

Friday, February 28, 2020, 7:00 p.m.; The University of Michigan, Britton Recital Hall, Moore Building, School of Music, Theatre, and Dance. Assisted by Dr. Liz Ames, piano. This program focused on transcriptions for the tuba. Program: *Partita in A minor for Solo Flute, BWV 1013* by Johann Sebastian Bach; *Morpheus* by Rebecca Clarke; *Canzone (Elegy) for Flute and Piano (from Second Piano Concerto), Op. 38a* by Samuel Barber; *Morceau de Concert, Op. 94* by Camille Saint-Saëns; *Selections from Op. 35* by Reinhold Glière; *Adagio and Allegro, Op. 70* by Robert Schumann.

Saturday, February 29, 2020, 7:00 p.m.; The University of Michigan, Britton Recital Hall, Moore Building, School of Music, Theatre, and Dance. Assisted by Dr. Liz Ames, piano. This program focused on music performed on the contrabass tuba. Program: *Sonata in E minor, TWV 41:e5* by Georg Phillip Telemann; *Intrada for Solo Trumpet or Horn* by Otto Ketting; *Sonata for Tuba* by Bruce Broughton; *Still and Quiet Places* by David Biedenbender; *Sonatina for Tuba and Piano, Op. 57* by Jan Koetsier.

Saturday, January 2 through Tuesday, January 5, 2020; Stamps Auditorium, Walgreen Drama Center, School of Music, Theatre, and Dance. Assisted by Dr. Liz Ames, piano; Dr. Eric Dluzniewski, recording engineer; Dr. David Biedenbender and Prof. Fritz Kaenzig, producers. This recording is an album of transcriptions for tuba that includes both music previously played in dissertation recitals as well as new music; it explored a depth and breadth of both original and published transcriptions. Program: *Canzone (Elegy) for Flute and Piano (from Second Piano Concerto), Op. 38a* by Samuel Barber; *Still and Quiet Places* by David Biedenbender; *Morpheus* by Rebecca Clarke; *Gymnopédie I* by Kevin Day; *Selections from Op. 35* by Reinhold Glière; *Sonata for Bassoon and Piano* by Paul Hindemith; *Intrada for Solo Trumpet or Horn* by Otto Ketting; *Sonata for Flute and Harp in Eb Major* by Joseph Bologne, Chevalier de Saint-Georges; *Morceau de Concert, Op. 94* by Camille Saint-Saëns; *Three Romances* by Robert Schumann; *Gebet* by Hugo Wolf.

RECITAL 1

RECITAL 1 PROGRAM

Kenneth Heinlein, Tuba
Dr. Liz Ames, Piano

Friday, February 28, 2020
Britton Recital Hall, Moore Building
7:00 pm

Partita in a minor for Solo Flute, BWV 1013 — J.S. Bach (1685-1750)
- I. Allemande
- II. Courante
- III. Sarabande
- IV. Bourée Angolise

Morpheus (1917) — Rebecca Clarke (1886-1979)

Canzone from the Second Piano Concerto, Op. 38a — Samuel Barber (1910-1981)

Intermission

Morceau de Concert, Op. 94 — Camille Saint-Saëns (1835-1921)

Selections from Op. 35 — Reinhold Gliére (1874-1956)
- No. 10 – Nocturne
- No. 11 – Intermezzo

Adagio and Allegro, Op. 70 — Robert Schumann (1810-1856)

RECITAL 1 PROGRAM NOTES

ALL TRANSCRIPTIONS

Transcriptions are an important part of the tuba repertoire, and it is my pleasure to present a recital of transcriptions – some published, and some original. Transcriptions, above all else, expand the tuba repertoire. The first piece written for solo tuba was the Vaughan Williams *Concerto for Bass Tuba* in 1954. Though there has been much written for tuba in the following nearly 70 years, our repertoire still pales in comparison to most other instruments. Furthermore, transcriptions give context to the music that is written for tuba. Having only our modern repertoire, transcriptions allow tuba players to trace their artistic heritage. Finally, transcriptions challenge what is idiomatic for our instrument, and push the bounds of the instrument forward by looking back.

Moreover, I just personally love to play transcriptions. I think the tuba can bring something interesting, valuable, and unique to each of the pieces presented here. Beyond that, playing transcriptions allows me to follow my inspirations. Each of these pieces is a work that I have heard and loved; playing these works allows me access to not only the work of the composer but also to the performance practice of the performers who have inspired me.

It is my great pleasure to share all of this with you this evening.

Johann Sebastian Bach (1685–1750)
Partita in A minor for Solo Flute, BWV 1013 (ca. 1725)

Allemande
Courante
Sarabande
Bourée Anglaise

In the early 1720s, Johann Sebastian Bach was in Cöthen, where he wrote what we know today as the majority of his secular instrumental music, including the Brandenburg Concertos (BWV 1046–51) and the Cello Suites (BWV 1007–1012).[1] Though the Partita in A minor immediately follows in numbering, there is thought to be some distance between when the two pieces were written, as the tonal language is shows more of the characteristics of Bach's later works than the suites preceding. Dated generally to "after 1725," this was a tumultuous time in Bach's life, with the death of his first wife, Maria Barbara (1720), his subsequent marriage to Anna Magdelena (1721), and his securing of the position of Kapellmeister in Leipzig (1723), a position he would hold for the rest of his professional life.[2]

[1] Extensive reference for this note comes from Christoph Wolff, *Johann Sebastian Bach: the Learned Musician* (New York: W.W. Norton, 2000).
[2] Christoph Wolff and Walter Emery. "Bach, Johann Sebastian." *Grove Music Online.* 2001. https://doi.org/10.1093/gmo/9781561592630.article.6002278195

There is no guarantee that the *Partita* was originally written for flute at all – even though the title on the manuscript does refer to flute solo.[3] The manuscript is bound together with that of the Six Violin Sonatas and Partitas BWV 1001–1006. That said, the Partita does bear strong resemblance to some of the flute writing in Dresden at the time, so there is precedent for this style of writing for the flute, and Bach likely would have been aware of it.[4] No autograph of the piece survives: originally the manuscript was thought to be in Bach's own hand, but it has recently been shown instead to be that of a copyist.

This piece progresses over the four movements and—if it was written for flute—does not present any immediately apparent places to take a breath (the only rest in the entire piece is on the first downbeat). The movements are all in binary form, but repeats are excluded in this performance.

The first movement, an allemande, is a duple dance in a moderate tempo following a two-measure step scheme.[5] The principal theme is a one-measure arpeggiated head motive articulating the tonic A minor chord followed by a one-measure interpolated scalar motive rooted in the dominant. This theme forms the melodic basis for the rest of the movement. This theme returns first in C major as the piece moves toward a cadence in the dominant E minor at the end of the first half, following a traditional baroque tonal scheme. The second half has this theme return in G major (III/v) before the piece finds its way back to A minor for the close. A short coda follows, which includes some of the most thrilling challenges of the entire piece (and, indeed, recital).

As is traditional, this allemande is paired with a subsequent courante. The courante is a quicker dance in triple meter; this movement has an ascending scalar head motive in the first bar with an octave-displaced tail in the following two measure. Though perhaps more exciting than the allemande, this movement is formally simpler, with the principal theme only appearing in full at the beginning of each half in the respective tonic and dominant keys.

Just as the allemande and courante were linked, so too are the last two movements. First is a sarabande, a slow Spanish dance with an emphasis on beat two, comes first. The theme is stated in full at the opening of the movement and in the dominant at the beginning of the second half; what is perhaps more interesting is a short figuration that immediately precedes the return of the principal theme in the tonic at the end of the movement. This figure appears in both the sarabande and the bourée which follows it and at the same formal juncture; in this performance, both are highlighted with a slight expansion of time and a trill.

The final movement is a bourée anglaise (English bourée), a quick duple dance with a pickup. Undeniably the technical peak of the piece, the bourée nonetheless presents with an easy and light style indicative of the dance from which it is derived. Like the first movement, the principal theme presents in C major on its way to the dominant and repeats that very interesting figure from the sarabande on the way to the restatement in the tonic A minor, again played here with similar emphasis as in the preceding movement.

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[3] The *Neue Bach Ausgabe* labels this as a partita for solo flute, so I'm happy to defer.

[4] Jeremy Montagu, Howard Mayer Brown, Jaap Frank, and Ardal Powell. "Flute." *Grove Music Online.* 2001. https://doi.org/10.1093/gmo/9781561592630.article.40569

[5] Reference information on baroque dance forms can be attributed to two books:
Betty Bang Mather. *Dance Rhythms of the French Baroque* (Bloomington and Indianapolis: Indiana University Press, 1987).
Robert O. Gjerdingen. *Music in the Galant Style* (New York: Oxford University Press, 2007).

Rebecca Clarke (1886–1979)
Morpheus (1917)

Rebecca Clarke was born in London to a German mother and an American father. Showing early talent on the violin, she enrolled at the Royal Academy of Music at the age of 16 to study violin and harmony. She withdrew two years later when her harmony teacher proposed marriage.[6] At 21, she enrolled at the Royal College of Music to study composition, but again withdrew when she was cut off from support by her parents.[7] While at the RCM, she also began studying viola with the legendary Lionel Tertis, the undisputed master of viola in his time and a teacher to whom violists still trace their lineage to this very day.[8]

After her time at the RCM, Clarke made her living as a professional violist, joining the Queen's Hall Orchestra as the first female member of the ensemble in 1912.[9] In 1916, she travelled to America, and it was while here that she composed *Morpheus* for her own performance in New York's Aeolian Hall for a recital she shared with cellist May Mukle.[10] Composed under the pseudonym Anthony Trent, *Morpheus* received positive newspaper reviews; reviewers largely ignored the works composed under Clarke's own name.[11]

Morpheus, in Greek mythology, is son of Hypnos, the god of sleep. Morpheus himself is the god of dreams, and, as a messenger of the gods, could appear to mortals in any form within the dreams – the Greek "morphe" means "form," and it is Morpheus who both shapes the dreams and communicates through them.[12]

As is implied by the title, this piece is dreamy and constantly changing key while never leaving the listener on clear rhythmic footing. The principal theme first presents in the solo part in Bb minor. A contrasting theme soon emerges, joyful and clear, though less tonally stable. When the principal theme returns, it comes back first in F minor, then immediately shifts to G minor, both in the low range of the instrument; finally, it returns to Bb minor, but down an octave from the opening and now accompanied by a whole-tone pentatonic glissando in the piano (using all black keys). The rhythm also becomes murky, as eighth notes are played against both triplets and quintuplets. After this, we arrive at a cadenza, playing through an Eb whole-tone scale and emphasizing the Eb-A tritone. Finally, the secondary theme reappears, but gone is the light and joyful energy of the original statement; this too has morphed into something dark and melancholic, first presented by the piano and then played by the soloist and piano in parallel fifths. The piece concludes with a wispy coda.

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[6] Michael Ponder.. "Clarke, Rebecca Helferich (1886–1979), composer." *Oxford Dictionary of National Biography*. 23 Sep. 2004. https://doi.org/10.1093/ref:odnb/61135
[7] Liane Curtis. "Clarke [Friskin], Rebecca." *Grove Music Online*. 2001. https://doi.org/10.1093/gmo/9781561592630.article.44728
[8] My wife is a violist. She talks about things like this all the time.
[9] Curtis, Liane. *Ibid.*
[10] https://www.rebeccaclarke.org/
[11] Liane Curtis. "A case of identity: rescuing Rebecca Clarke." *The Musical Times*, May 1996, pp. 15-21
[12] Emily Kearns. "Morpheus." *Oxford Classical Dictionary*. 22 Dec. 2015. DOI 10.1093/acrefore/9780199381135.013.4257

Samuel Barber (1910–1981)
Canzone (Elegy) for Flute and Piano (from Second Piano Concerto), Op. 38a (1959)

Samuel Barber was, at one time, one of the most famous and influential American composers. When he graduated high school in 1926, he enrolled at the Curtis Institute of Music, graduating with a Bachelor of Music degree in 1932. (His graduation was delayed somewhat by frequent trips to Europe, aided by Pulitzer Travelling Fellowships).[13] In the following three decades, Barber's path included winning a Rome prize in 1937 for his Overture to *The School for Scandal*. He had a productive year, writing his first string quartet, the second movement of which would later be reworked by the composer into the *Adagio for Strings*. At the peak of his compositional career, Barber received a trio of commissions which included a piano concerto.[14]

Barber's Second Piano Concerto was commissioned in 1959 by the music publisher G. Schirmer for the centenary of the company.[15] The piece later earned a Pulitzer prize, Barber's second such award. Though the commission was completed in 1962, the concerto incorporated as the second movement a reworking of his Elegy for Flute and Piano, written for Manfred Ibel in 1959.[16] The piece was reworked and substantially lengthened for inclusion in the Concerto, and the second movement was labelled as "Canzone," a title which was retained by the composer when he reworked the original flute piece for solo violin in 1961. Due to the shared material, the two pieces also share an opus number.

I first encountered this piece in the context of the piano concerto, and only later found Alexa Still's recording of the stand-alone flute version. The piece is formally quite simple, though the tonal language is undeniably Barber and the effect is unquestionably powerful. The piece opens with a slow and simple establishment of the tonic C# minor, with the solo line sounded in augmentation against the piano's regular sixteenth notes, which will persist throughout the entire work. Upon moving to the G# minor dominant, the tempo and dynamic increase; the music quickly exhausts itself, but a return to tonic brings a renewed vigor to the theme. The music has regained its key, but never quite seems to regain its melodic footing; the principal melody is never quite able to fully reestablish itself, and the music seems to simply float away with only a memory of how it began.

Camille Saint-Saëns (1835–1921)
Morceau de Concert, Op. 94 (1887)

Camille Saint-Saëns was an incredibly prolific performer, composer, and writer. He was born in Paris and was an academic polymath, also talented in mathematics, archaeology, philosophy,

[13] Nicholas E Tawa. "Barber, Samuel (1910-1981), composer." *American National Biography.* https://doi.org/10.1093/anb/9780198606697.article.1801319
[14] Barbara B. Heyman. "Barber, Samuel." *Grove Music Online.* 2001. https://doi.org/10.1093/gmo/9781561592630.article.01994
[15] Barber's first concerto was written while he was a student at Curtis in 1930; unfortunately, the score is lost. Barbara B. Heyman. *Samuel Barber : The Composer and His Music.* (New York : Oxford University Press), 1992,, pp. 71-77.
[16] Ibid, pp. 410-420.

and astronomy. Demonstrating prodigious musical talent as a child, he attended the Paris Conservatory at the age of 13. Additionally, Saint-Saëns was an advocate for the performance of Bach and Mozart.[17] The sheer depth and breadth of Saint-Saëns' career is hard to contextualize, but the Morceau de Concert comes from what is generally considered his later period, a time for less prodigious composition production from him. The piece was finished in 1887, with a version for piano complete in October and an orchestral version in November. The premier came in February 1891.

Originally titled *Fantasie* (which is crossed out in the original score), the title was changed to the more generic Morceau de Concert (literally: concert-piece). Pieces so named generally act as small-scale concertos, with the fast-slow-fast three-movement structure incorporated within a single movement.

The piece opens with a short introduction, which is followed by the soloist stating the main theme in the tonic F minor. The principal theme is dotted and regal. This first movement (within a movement) operates as a set of variations, first in eighth notes, then triplets, then sixteenth notes, all interspersed with short piano interludes. After this, the tempo slows to Adagio, and the key moves to the relative Ab major. A beautiful and floating theme culminates in an operatic exclamation and quickly calms to end the movement. After a general pause, the piano introduces the final movement in F minor, but when the tuba enters, the key moves suddenly to F major and the style shifts to a sunny vacation in Algiers. A series of syncopations moves to a call-and-answer between soloist and piano, finally culminating in an extended and virtuosic coda.

Reinhold Glière (1874–1956)
Selections from Op. 35 (1908)
No. 10—Nocturne
No. 11—Intermezzo

Reinhold Glière was born in Kiev in late 1874. He entered the Kiev School of Music in 1891 and the Moscow Conservatory in 1894.[18] From 1905 to 1908, Glière studied conducting in Berlin with Oskar Fried, who conducted the first recording of Mahler symphonies. One of his classmates at this time was Serge Koussevitzky, who would go on to conduct the Boston Symphony Orchestra and commission many important works in the symphonic repertoire; at the time, however, Koussevitzky led the premier of Glière's Symphony No. 2 in Berlin.[19]

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[17] Daniel M. Fallon, Sabina Teller Ratner, and James Harding. "Saint-Saëns, (Charles) Camille." *Grove Music Online.* 2001. https://doi.org/10.1093/gmo/9781561592630.article.24335
[18] Galina Grigor'yeva. "Glier, Reyngol'd Moritsevich." *Grove Music Online.* 2001 https://doi.org/10.1093/gmo/9781561592630.article.11278
[19] Jeorg Schnadt. "Reinhold Gliere: Life and Work." *Reinhold Gliere: Composer and Musical Teacher* (website). http://www.reinhold-gliere.net/index8.htm
Most of the available sources about Gliere are in Russian, and I am writing this from second-hand accounts.

Gliere's op. 35, composed in 1908, is a collection of eleven short works, two each for each member of the woodwind quintet, and one for cello. Written when Glière was only 34 years old, this marks a relatively early piece in the composer's total output.

The two movements I chose are—like all of the pieces in this opus—short character pieces. Given the era in which they were composed, it is entirely possible that they also served as idiomatic compositional exercises for the composer to explore the wind instruments he would be working with in his second symphony, which was composed around this same time. The Nocturne is in F major and falls into a broad ternary structure. The principal theme exhibits my favorite feature of Russian romantic music: a seemingly endless melodic phrase that builds and grows with ever-increasing depth and beauty. In the middle section, the piano takes over the principal melody, but now it presents in D minor against an insistent triplet rhythm in the left hand, while the soloist plays an insistent accompanying part. Eventually the music settles back into F major and the soloist regains the lead—but another outburst erupts before the music settles into a final abridged and exhausted statement of the original melody.

The second movement is marked as an Intermezzo, and immediately sounds simpler and less harmonically dense than the movement that preceded it. The principal theme in this monothematic movement and is first presented by the soloist and then by the piano in the subdominant Ab major; D minor is briefly implied before the tonic returns, and the piece ends with a restatement in tonic against a simple chordal accompaniment.

Robert Schumann (1810–1856)
Adagio and Allegro, Op. 70 (1849)

Robert Schumann is one of the towering figures of the Romantic revolution in music. Raised in the home of a bookseller, Schumann was a keenly interested in literature as well as music, and it was perhaps this that led to his pioneering work in the genre of *lieder* (German art song).

Schumann composed his Opus 70 for horn and piano in February 1849 under the original title of *Romance und Allegro.* (This is the same month he composed his Opus 73 *Fantasiestücke* and accomplished substantial work on his Opus 86 *Konzertstück*, which he completed in early March.)[20] Though originally conceived of for horn (and premiered as such, with his wife Clara at the piano), Robert Schumann also prepared versions of the solo part for violin and cello.

The piece opens with a strikingly beautiful *Adagio* in Ab major, though the solo part seems to constantly be centered around a false tonic Eb. As one would expect from his lieder, the soloist and pianist are equal partners. Not until the very close of the section does the soloist finally seem to relent to the tonic—Ab major.

The *Allegro* is in total contrast to what precedes it. Fiery, emotional, and virtuosic, it is the Floristan to the *Adagio's* Eusebius. This piece forms a compound ternary unto itself, with the principal theme composed of a leaping arpeggiated triplet motif that seems happy to imply F minor

[20] John Daverio, and Eric Sams. "Schumann, Robert." *Grove Music Online.* 2001. https://doi.org/10.1093/gmo/9781561592630.article.40704

and Bb major, but rarely the tonic Ab major. This is interpolated with a section where the piano takes the leading role to present a more lyric secondary theme in a shifting tonal area that broadly comprises the 'dominant.' Eventually the soloist reasserts and brings the brash return of the principal theme, closing the large opening A section. The B section, marked *poco tranquillo*, is suddenly in B major (an enharmonic chromatic mediant relationship) and changes character completely: it suddenly feels as though we have stepped into a church. All else falls away, and peace prevails; the section ends with a sublime chain of suspensions in the solo part that solidify the learned style of this monastic interlude before a return to the tumultuous A section. This time, it is even more virtuosic, and a coda pushes the music faster and faster until the soloist finally agrees to an Ab major arpeggio to close.

RECITAL 2

RECITAL 2 PROGRAM

Kenneth Heinlein, Tuba
Dr. Liz Ames, Piano

Saturday, February 29, 2020
Britton Recital Hall, Moore Building
7:00 pm

Sonata in e minor TWV 41:e5 — Georg Phillip Telemann (1681-1767)
- I. Cantabile
- II. Allegro
- III. Recitativo/Arioso
- IV. Vivace

Intrada for Solo Trumpet or Horn (1977) — Otto Ketting (b. 1935)

Sonata for Tuba (1987) — Bruce Broughton (b. 1945)
- I. Allegro Moderato
- II. Andante Moderato
- III. Allegro leggiero

Intermission

Still and Quiet Places (2019) — David Biedenbender (b. 1984)

Sonatina for Tuba and Piano, Op. 57 — Jan Koetsier (1911-2006)
- I. Allegro
- II. Tempo di minuetto
- III. Allegro moderato

RECITAL 2 PROGRAM NOTES

MUSIC FOR CONTRABASS TUBA

My goal for this recital was to present music (both standard and new) on the contrabass tuba. All professional tuba players actually own two different tubas: a bass tuba, in F or Eb, and a contrabass tuba, in CC or BBb. Most solo literature tends to be played on the smaller horn, due to its nimble sound and generally greater ease of use that comes from having six fewer feet of tubing to blow through; the larger horn often ends up relegated to use in large ensemble.

I love the sound of the contrabass tuba. The breadth and power of the sound is breathtaking—both figuratively to the audience and literally to the performer. In spite of the added physical challenges of performance, I think the contrabass tuba also has an important voice in solo playing, and it is that which I endeavor to present here.

There is also a pedagogical component to this performance as well. When students first begin their tuba journey, the first purchase is a contrabass tuba—which they are expected to perform their solo literature on. It is easy to forget the challenges of the larger horn, and so I programmed this recital to include both new works and standard pieces to reconnect with the experience of my students as they perform much of this music.

Georg Phillip Telemann (1681–1767)
Sonata in E minor, TWV 41:e5 (ca. 1720)
Cantabile
Allegro
Recitativo/Arioso
Vivace

George Phillip Telemann was if not the most prolific later Baroque composer then certainly the one for which the record of the greatest number of his compositions exist. [21] Born in Magdeburg in 1861 and educated in Leipzig, Telemann settled in Hamburg 1721 to work as cantor and music director. Within a year, he received an offer from the city council of Leipzig to come and do the same job there instead, as they favorably remembered his work during his schooling. Only after Telemann turned them down (in exchange for a healthy retention bonus in Hamburg) did the town council work its way to another candidate, and then eventually to Johann Sebastian Bach.[22] It is worth noting that Telemann was actually friends with Bach, and that the "Phillip" of Carl Phillip Emmanuel Bach is named for Telemann, who was godfather to the child.[23]

The Sonata in E minor is filed broadly under Telemann's TWV41, comprising all his works for solo instrument and continuo. The piece appears to have been written for either viola de gamba or bassoon and includes a fully realized accompaniment. Composed in approximately 1720, this sonata was written relatively contemporaneously with J.S. Bach's flute partita which opened my first

[21] There is record of Telemann writing more than 3000 compositions, of which about half survive. *"The Guinness Book of World Records."* (Stamford, CT: Guinness Media), 1997/1998.
[22] Zohn, Steven. "Telemann, Georg Philipp." *Grove Music Online.* 2001. https://doi.org/10.1093/gmo/9781561592630.article.27635
[23] Wolff, Christoph, and Walter Emery. "Bach, Johann Sebastian." *Grove Music Online.* 2001. https://doi.org/10.1093/gmo/9781561592630.article.6002278195

doctoral recital. Telemann's sonata was composed in a time of almost fantastic productivity for the composer, and little is written about this piece in particular.

Telemann's sonata follows a standard four-movement slow-fast-slow-fast baroque sonata structure. Rather than the dotted, processional rhythms of a stately first movement that we might expect to hear, this piece opens with a singing *Cantabile*. The first melodic statement is in E minor and moves relatively quickly to a restatement in the expected secondary key of G major (up a third). From there, the next significant cadence is in B minor, completing a fairly standard tertian tonal map for the movement. Next, however, comes a surprise: while we expect the movement to come to a close back in the home key of E minor, the tonality lurches down to a completely unprepared cadence in C minor (bIV^6) which then cascades to B minor and then A minor through *fauxbourdon* with a fascinating chromatic fill which pushes and pulls at the tonality as we approach the inevitable final cadence.[24]

The second movement, marked *Allegro*, is a surprisingly light *gigue* in 6/8 time.[25] The end of the principal theme echoes the *fauxbourdon* from the end of the previous movement and pushes through F major, E minor, D minor, and C major in turn, before finally arriving in B major to usher in first episode, which is in the expected G major, as was outlined in the first movement. True to form, the principal theme re-emerges in the dominant B major. Rather than turning to C major, this movement takes an unexpected detour to A major for an extended period before re-establishing tonic E minor by means of the earlier G major episode, now restated in the tonic.

The third movement is fascinating and, to my performance experience, unique. It opens with a dry *Recitativo* for the solo instrument, something which still sounds very modern to me in the opening of the final movement of Beethoven's Symphony No. 9. After the recitative ends strongly on D major (V/III), the *Arioso* that follows is a beautiful song-like melody that one would expect following a recitative from the stage of an opera house.[26] These slower third movements are often in the secondary key in baroque sonatas, and this is indeed in G major.

The fourth movement is marked *Vivace* and is structured as a brisk *minuet,* a lively dance in triple meter.[27] The principal theme follows the four-measure groupings which the dance requires, and the entire opening theme is twenty measures, built as an *a-b-a* with 8, 4, and 8 measures, respectively. Formally, the piece works as a ritornello, and this opening statement of the principal theme is followed by an episode of corresponding twenty-four measures that explores various virtuosic figurations for the soloist. The principal theme returns in G major but is only eight measures long; it then immediately returns to the E minor tonic for a full twenty-measure statement of the original theme. A second contrasting episode launches; this takes a notable turn toward A major, much like the second movement. Finally, we return to one final full statement of the principal theme, and the movement (and piece) concludes.

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[24] Fauxbourdon literally translates as a "false bass," first labeled by Pretorius in 1618. It proceeds with a planar motion in the accompaniment through first inversion chords. Trowell, Brian. "Fauxbourdon," *Grove Music Online*, 2001.

[25] Background knowledge of baroque dance forms can largely be attributed to two books:
Mather, Betty Bang. *Dance Rhythms of the French Baroque.* (Bloomington and Indianapolis: Indiana University Press, 1987).
Gjerdingen, Robert O. *Music in the Galant Style.* (New York: Oxford University Press, 2007).

[26] An arioso is a shorter version of a full aria, literally 'like an aria' from the Italian. Budden, Julian, Tim Carter, Marita P. McClymonds, Margaret Murata, and Jack Westrup. "Arioso." *Grove Music Online.* 2001
https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.01240

[27] So brisk is this minuet that it sounds much like a passepied, were it to have an upbeat. As it stands, labeling it a minuet seems the safest description.

Otto Ketting (b. 1935)
Intrada for Solo Trumpet or Horn (1958)

Otto Ketting is a Dutch composer who originally received instruction in composition from his father, composer Piet Ketting. He studied trumpet at the Royal Conservatory in the Hague, and in 1954 (at age 19), he won an orchestral position playing with the Hague Resedentie-Orkest. Ketting left this post in 1961 to study composition more formally in Munich.[28]. During this very early period in his compositional career, while still performing in the Hague, that Ketting composed his *Intrada*, which he marks as "for horn or trumpet." Up to this point, his only composition instruction had come informally from his father

The piece opens with a five-note octatonic figure, marked *tranquillo* [tranquil]. (The opening is both underscored and complicated by also being marked *piano* [soft], *espressivo* [expressive], and *sempre rubato* [perpetually pushing and robbing the time].) After a two-phrase introduction that sounds largely like an asymmetrical period, the music comes to a halt at a general pause. After this, a new theme enters, sounded in a new, fanfare-like style. This culminates in a section marked *forte* [strong] and *cantabile* [singing] that references the character of the opening. The volume and character both relax, eventually halting the piece in another general pause. A new fanfare theme begins, different in material but similar in character to the previous fanfare section. After a brief interlude of the original theme, the fanfare restarts in full force and eventually culminates in a double statement of the final motive of the piece, a four-note whole step figure. Quietly, the original theme re-enters for a full statement as a coda, and the four-note figure concludes the piece as a haunting, coda-like gesture, marked *lento*.

This work is an original transcription and is read directly from the printed part.

Bruce Broughton (b. 1945)
Sonata for Tuba (1987)
Allegro Moderato
Aria
Allegro leggiero

Bruce Broughton is a composer based in Los Angeles, California whose notable film scores include *Silverado* (1985), *The Rescuers Down Under* (1990), and *Honey, I Blew Up the Kid* (1992). He also teaches composition at University of Southern California and is a lecturer at UCLA.[29] Broughton is also an important figure in the music industry in Hollywood, serving as both a member of the board of directors of ASCAP and a governor of both the Academy of Television Arts & Sciences and the Academy of Motion Picture Arts & Sciences.[30]

In the composer's own notes for the Tuba Sonata, Broughton mentions that the piece was originally composed for Tommy Johnson, the legendary Hollywood tubist who served as an important teacher to many of the greats in the field while having over 2000 film credits to his name (including, perhaps most notably, *Jaws*).[31] The Sonata for Tuba was written for the two of them to

[28] Brandt, Maarten. "Ketting, Otto." *Grove Music Online.* 2001.
https://doi.org/10.1093/gmo/9781561592630.article.14935
[29] Bird, Gary. *Program Notes for the Solo Tuba.* (Bloomington and Indianapolis: Indiana University Press, 1994), p. 19.
[30] Burlingame, Jon. "Broughton, Bruce." *Grove Music Online.* 1 Jul. 2014.
https://doi.org/10.1093/gmo/9781561592630.article.A2262065
[31] IMDB profile for Tommy Johnson: https://www.imdb.com/name/nm2482917/

perform together, and after some initial success in performance, Broughton later arranged the piece as a concerto.[32] Since its composition, the Broughton Sonata has become an important standard in the tuba repertoire.

The first movement is based around the note G and is almost completely defined by a simple tertian theme in the left hand of the piano. So insistent and omni-present is this theme that a case could be made for the piece as a passacaglia; the piece also could also be analyzed as a simple ternary or, perhaps most strongly, as some sort of sonata form (possibly even a version of mono-thematic sonata-rondo). When the tuba enters, it offers with an embellished form of this same theme as the piano continues to repeat it. After a short fragmentation, the theme re-enters based on the note A. This is followed by a contrasting middle section, also based on the note A. After a short retransition, the principal theme returns in the original key that looks and acts much like a recapitulation, with a final coda where the tuba at last plays the original piano motive to conclude the movement.

The second movement, marked *Aria*, is just that – a song built on a broad simple ternary structure. Based on Bb major (strongly implying a conception of the first movement as based in G minor, in spite of the written key signature), the piece functions as a vehicle for the tubist to spin an extended, lyrical phrase and exhibit rubato against the regular left-hand accompaniment of the piano. When the theme returns at the end, the tuba and piano fall into duet, largely switching roles from the beginning of the movement.

The third movement, *Allegro leggiero*, acts like a fast-paced *gigue*. Again, the piano introduces a theme based around G (with modal insecurity) that moves in tertian jumps; though it mimics the tonal language of the first movement, the themes do not immediately appear linked. The movement progresses as a loose five-part rondo with a recurring contrasting chromatic section. After the final return of the primary theme, there is an extended and virtuosic coda to conclude the piece.

David Biedenbender (b. 1984)
Still and Quiet Places (2019)

David Biedenbender is Assistant Professor of Music in Composition at Michigan State University. An alumnus of the University of Michigan (DMA in Composition 2013, Certificate in Music Theory Pedagogy 2012, MM in Composition 2009), he previously taught composition and theory at Boise State University. Dr. Biedenbender's diverse interests and broad skillset has let to him composing across a variety of genres and making important and notable contributions in many of them.

Still and Quiet Places was written in 2019 for Matthew Vangjel, to be performed on flugelhorn.[33] He went on to record the piece for the Summit label under an album bearing the name of the composition.[34] About the piece, Dr. Biedenbender writes simply that "This piece is my attempt to find the places of stillness and quiet inside myself at times when I am feeling anything but still and quiet." This setting for tuba and piano was done in collaboration of the composer and Liz

Tommy Johnson is a titan in our field and a great deal is known about him first- or second-hand, rather than from published sources.

[32] Bird, Gary. *Program Notes for the Solo Tuba*, p. 20.

[33] Biedenbender, David. "Still and Quiet Places." *Davidbiedenbender.com*. https://www.davidbiedenbender.com/still-and-quiet-places/

[34] Vangjel, Matthew. "Still and Quiet Places." *Matthewvangjel.com*. https://www.matthewvangjel.com/product/still-and-quiet-places-signed-copy-/

Ames. This performance marks the premiere of the adaptation for the instrument. Beyond being a close friend, I believe Dr. Biedenbender's music is both strikingly beautiful and artistically important, and it is my great joy to do my small part in expanding the tuba repertoire with this performance.

This piece of music brings a particular brand of serious, modern writing to the tuba repertoire that I find sorely lacking. The opening, for piano alone, is open, airy, and ethereal; it seems to exist outside the bounds of any tonality or meter, which is further subverted by the slow tempo, 5/4 meter, and lack of any key signature. When the tuba enters, it is marked pp and, very descriptively, *placid*. While the piano part continues to add complexity and layered voices, the tuba part floats in what feels like extreme augmentation, stretching the listeners' attention and concept of phrase. After a short break, the tuba re-enters and begins the second real structural section of the piece. Though the music becomes more harmonically rhythmically complex, there is still a profound, expansive feeling to the piece. After an insistent cadence up to an upper A, the tuba part seems to cadence in some form of A (including a Bb and C#) – though the piano part remains rooted in some form of D (which functions as a dominant area in this piece) and rings several extended arpeggios before settling down into the A tonal space, which marks the third and final section of the piece. The meter expands even further to 7/4, and the piano is marked as *veiled*; once the tuba re-enters, it is marked *lontano* [distant]. With these even further expanded phrases, the piece once again settles into stillness and a sense of an unending horizon.

It is strange to write about this piece in terms of concepts such as form and tonality. Though the most conventional tools I have at my disposal to discuss music, they fail to capture the most important features of the work; most notably—color. The performance must be quiet, but also soft; the tuba sound must be present and beautiful, but never strident. Similarly, points of arrival must feel inevitable, but never hurried; the phrase must turn and move but never push ahead. There is something about this piece that is strangely captivating and though the language of conventional music analysis may fall short, the piece resonates with me in a deeply human way.

Jan Koetsier (1911–2006)
Sonatina for Tuba and Piano, Op. 57 (1970)
Allegro
Tempo di minuetto
Allegro moderato

Born in Amsterdam in 1911, Jan Koetsier is the second Dutch composer on this recital. He made his career primarily as a conductor, including as second conductor of the Concertgebouw Orchestra in 1942, a post at which he remained until 1948. Notably, he then became second conductor of the Residentie-Orkest in The Hague, though he was only there for two years. [35]In 1950, Koetsier went on to serve as Principal Conductor of the newly formed Bavarian Radio Symphony Orchestra, a position he held until 1966.[36] From that point until 1976, Koetsier taught conducting at the Munich Hochschule für Musik.[37]

Though Koetsier wrote extensively throughout his career, he is certainly best known for his brass compositions. The Sonatina was written in 1970, and though it was later in his life, it still

[35] Jan Koetsier almost conducted Otto Ketting, but ended up leaving the Residentie-Orkest four years before Otto Ketting joined.
[36] Mauder, Stephanie. "Biography of Jan Koetsier." http://www.jan-koetsier.de/
[37] Wennekes, Emile. "Koetsier, Jan." *Grove Music Online.* 2001.
https://doi.org/10.1093/gmo/9781561592630.article.15257

occupies a place relatively early in his compositional career before his Tuba Concertino Op. 77 in 1978 and even before his brass quintets. That said, the Sonatina employs many of the tonal and formal characteristics of Koetsier that fans of his music are well acquainted with.

Most of Koetsier's pieces follow some kind of modified symphonic form, and this piece is no exception. As a sonatina, many of the facets of the form are truncated. Interestingly, the first movement is not in so-called sonatina form (no development, also known as a Type I Sonata[38]) but rather an abbreviated sonata form. After a four-measure introduction, the principal theme enters in Eb major and is marked by a dotted, arpeggiated line. With no transition, there is a pause that serves as a medial caesura and the secondary theme enters in the dominant with a singing, half-time feel. The secondary theme is significantly longer but concludes with a point of essential expositional closure as the dotted rhythm from the principal theme returns to outline the closing area, which ends up closing out on the strongest perfect authentic cadence in the original tonic of the piece thus far. The development is brief and occurs in three main sections; it is followed by a two-measure retransition that forms an expanding wedge out from a dominant lock. The principal theme returns in the tonic Eb major, but the secondary theme ends up a little tonally confused; it first enters in the dominant in the piano, and is then interrupted by the soloist in D (!) major; this is all quickly resolved, however, and the piece ends in Eb major with the same figure that concluded the exposition followed by four-measure coda.

The second movement serves both the function of a minuet and trio and of a slow movement. The opening scherzo is marked *forte*, in addition to its many aggressive articulation markings; it is in G minor and is a square sixteen measures. The trio experiences a modal slide into C major and, if performed with enough contrast in tempo, can take on many of the characteristics of an interpolated slow movement, as is marked explicitly in Koetsier's Op. 77 Concertino. After the expected repeat back to the minuet, there is an unexpected short coda of the material from the trio section.

The third and final movement is in a rondo, but with a twist: the A Theme, eight measures long and in Eb major, is actually in two different tempos (a *sostenuto* 2/4 which moves directly into an *allegro* 5/8). As with any good rondo, the A theme is immediately repeated for clarity, but here this is accomplished by the piano. The B section is in G minor and 6/8 time, with many rapid scalar sixteenth notes; this lasts 18 measures before the music crashes back in the *sostenuto* A Theme. Only a single statement of the A Theme is here, as is expected. The piece then moves directly to the second contrasting episode, the C section. This first seems like it will be a short episode again in G minor, but then moves into new material in a 3/8 F major section, which is quickly revealed to be an extended section in V7/V, as a third section follows in Bb Major to prepare the final re-emergence of the A Theme. Based on the tail of the A Theme, a coda follows, and the piece concludes with what sounds like a total miscoordination of the pianist and soloist.[39]

[38] Hepokoski, James A., and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata*. (New York, N.Y.: Oxford University Press), 2011.

[39] I can assure you that Liz would never let that happen.

RECITAL 3

RECORDED PIECES

Kenneth Heinlein, Tuba
Dr. Liz Ames, Piano
Dr. Eric Dluzniewski, Recording Engineer
Dr. David Biedenbender and Prof. Fritz Kaenzig, Producers

Saturday, January 2 through Tuesday, January 5, 2020
Stamps Auditorium, Walgreen Drama Center

Canzone from the Second Piano Concerto, Op. 38a (1959)	Samuel Barber (1910-1981)
Still and Quiet Places (2019)	David Biedenbender (b. 1984)
Morpheus (1917)	Rebecca Clarke (1886-1979)
Gymnopédie I (2018)	Kevin Day (b. 1996)
Selections from Op. 35 (1908) No. 6—Romance No. 7—Valse triste No. 10—Nocturne No. 11—Intermezzo	Reinhold Glière (1874–1956)
Sonata for Bassoon and Piano (1938)	Paul Hindemith (1895-1963)
Intrada for Solo Trumpet or Horn (1958)	Otto Ketting (b. 1935)
Sonata in Eb for Flute and Harp (c. 1795)	Joseph Bologne (1745-1799)
Morceau de Concert, Op. 94 (1887)	Camille Saint-Saëns (1835–1921)
Three Romances, Op. 94 (1849)	Robert Schumann (1810–1856)
Gebet (1888), No. 28 from the Mörike-Lieder From the poem by Eduard Mörike (1804-1875)	Hugo Wolf (1860-1903)

RECITAL 3 PROGRAM NOTES

CD LINER NOTES

Transcriptions are an important part of the tuba repertoire, and it is my pleasure to present an album of transcriptions – some published, and some original. Transcriptions, above all else, expand the tuba repertoire. The first piece written for solo tuba was the Vaughan Williams *Concerto for Bass Tuba* in 1954. Though there has been much written for tuba in the following nearly 70 years, our repertoire still pales in comparison to most other instruments. Furthermore, transcriptions give context to the music that is written for tuba. Having only our modern repertoire, transcriptions allow tubists to trace their artistic heritage. Finally, transcriptions challenge what is idiomatic for our instrument, and push the bounds of the instrument forward by looking back.

Moreover, I just personally love to play transcriptions. I think the tuba can bring something interesting, valuable, and unique to each of the pieces presented here. Beyond that, playing transcriptions allows me to follow my inspirations. Each of these pieces is a work that I have heard and loved; playing these works allows me access to not only the work of the composer but also to the performance practice of the performers who have inspired me.

Camille Saint-Saëns (1835–1921)
Morceau de Concert, Op. 94 (1887)

Camille Saint-Saëns was an incredibly prolific performer, composer, and writer. He was born in Paris and was an academic polymath, also talented in mathematics, archaeology, philosophy, and astronomy. Demonstrating prodigious musical talent as a child, he attended the Paris Conservatory at the age of 13. The sheer depth and breadth of Saint-Saëns' career is hard to contextualize, but the *Morceau de Concert* comes from what is generally considered his later period, a time of less prodigious composition production from him. The piece was finished in 1887, with a version for piano complete in October and an orchestral version in November; the premier was in February 1891.

Originally titled *Fantasie* (which is crossed out in the original score), the title was changed to the more generic Morceau de Concert (literally: concert-piece). Pieces so named generally act as small-scale concertos, with the fast-slow-fast three-movement structure incorporated within a single movement; here, the first movement operates as a theme and variations.

Borrowing music from the horn world is a standard source for transcriptions for tuba, given the similarities of sound quality, range, and general technique. This piece in particular exemplifies a particular brand of Romantic bravado that suits the powerful voice of the tuba.

Rebecca Clarke (1886–1979)
Morpheus (1917)

Rebecca Clarke was born in London to a German mother and an American father. Showing early talent on the violin, she enrolled at the Royal Academy of Music at the age of 16 to study violin and harmony, and later enrolled at the Royal College of Music. It was while at the Royal College that she began studying viola with the legendary Lionel Tertis.

After her time at the RCM, Clarke made her living as a professional violist, joining the Queen's Hall Orchestra as the first female member of the ensemble in 1912. In 1916, she travelled to America, and it was while here that she composed Morpheus for her own performance in New York's Aeolian Hall for a recital she shared with cellist May Mukle. Composed under the pseudonym

Anthony Trent, Morpheus received positive newspaper reviews; reviewers largely ignored the works composed under Clarke's own name.

Though the Vaughan Williams *Concerto* is our first major solo work, tuba players have little context for the piece within English solo writing. This Clarke composition, besides being a stunningly beautiful piece, sets our great concerto within the context of writing before it and can help make some of the melodic and harmonic choices within the Vaughan Williams seem a little more familiar.

Joseph Bologne (1745-1799)

Sonata in Eb for Flute and Harp (c. 1795)

Joseph Bologne was born in Guadeloupe to a planter, George Bologne, and Nanon, an enslaved person of Senegalese origin. Bologne moved to France at the age of eight and was quickly recognized for excellence in both music and fencing. In 1766, he was declared by Italian fencer Giuseppe Faldoni to be the greatest swordsman in Europe; at the same time, he was gaining a reputation as a violinist and joined Gossec's Concert des Amateurs in 1769 (becoming music director in 1773). Joseph would eventually be ennobled and took on the title of "Chevalier de Saint-Georges."

Throughout his entire career in both spheres, however, controversy over his race followed him; he was blocked from becoming music director of the Paris Opera in 1776 due to members not wanting to "submit to the orders of a mulatto."

Nonetheless, Bologne persisted. His career continued as not only a performer and conductor but also as a composer, and he exists in classical music a composer who was writing in the Parisian style of his time, even if he is still often programmed due to him being one of the first prominent black composers in the Western tradition. His *Sonata for Flute and Harp* was written sometime in the last eight years of his life. Light, airy, and beautiful, it is an excellent vehicle for the stylistic range of the tuba.

Samuel Barber (1910–1981)

Canzone (Elegy) for Flute and Piano (from Second Piano Concerto), Op. 38a (1959)

Samuel Barber is one of the most famous and influential American composers. When he graduated high school in 1926, he enrolled at the Curtis Institute of Music, graduating with a Bachelor of Music degree in 1932. Barber's first major achievement was the Rome Prize in 1937 for his Overture to The School for Scandal. While in Rome, he composed his first string quartet, the second movement of which would later be reworked by the composer into the *Adagio for Strings*.

Barber's *Second Piano Concerto* was commissioned in 1959 by the music publisher G. Schirmer for the centenary of the company. The piece later earned a Pulitzer Prize, Barber's second. Though the commission was completed in 1962, the concerto incorporated as the second movement a reworking of his *Elegy for Flute and Piano*, originally written for Manfred Ibel in 1959. The piece was reworked and substantially lengthened for inclusion in the Concerto, and the second movement was labelled as "Canzone," a title which was retained by the composer when he reworked the original flute piece for solo violin in 1961. Due to the shared material, the two pieces also share an opus number.

My strongest defense of transcribing music has always been that, quite simply, composers do it to their own music as well, so why shouldn't performers? This is a piece that's had a few different lives, and the tuba brings a sense of breadth and power that may be outside the original idea of the composer but still makes a compelling musical product.

Kevin Day (b. 1996)
Gymnopédie I (2018)

Kevin Day is still at the very beginning of what promises to be an extraordinary career as a composer. Originally from Arlington, Texas, Kevin played euphonium and tuba in addition to composing, and studied during his undergraduate degree at Texas Christian University.

Day has quickly established himself as an important and emerging compositional voice. His *Gymnopédie I* was inspired by the Satie piece of the same name, and was originally premiered by Emmanuel Kwok on cello; Day later set the piece for viola, bass clarinet, and horn. The version here is an original transcription by the performer.

Paul Hindemith (1895-1963)
Sonata for Bassoon and Piano (1938)

In 1938, Hindemith had crossed the border into Switzerland and was making his home in Bluche. His music having been denounced by Goebbels, performances of Hindemith's music in Germany had ceased. The talented violinist, violist, and composer suddenly found himself in a new country with a great deal of time on his hands.

In addition to starting what would become his prose *Craft of Musical Composition*, Hindemith also began writing a series of sonatas for solo instruments—teaching himself to play those instruments along the way and giving him the chance to make music at home with his wife. The *Bassoon Sonata* was among the first of those compositions, and shows a young Hindemith, still defining his unmistakable tonal language while developing the idiomatic writing that would allow him to write his *Symphonic Metamorphosis* five years later.

The *Tuba Sonata*, written almost twenty years later, was Hindemith's final solo instrumental sonata. That sonata, however, represents a very different composer than the one just starting his famous journey of writing his twenty-six sonatas, and the context for his later work is illuminating.

Reinhold Glière (1874–1956)
Selections from Op. 35 (1908)
No. 6—Romance
No. 7—Valse triste
No. 10—Nocturne
No. 11—Intermezzo

Reinhold Glière was born in Kiev in late 1874. He entered the Kiev School of Music in 1891 and the Moscow Conservatory in 1894. Gliere's op. 35, composed in 1908, is a collection of eleven short works, two each for each member of the woodwind quintet, and one for cello. Written when Glière was only 34 years old, this marks a relatively early piece in the composer's total output.

The four movements presented here are—like all of the pieces in this opus—short character pieces. Given the era in which they were composed, it is entirely possible that they also served as idiomatic compositional exercises for the composer to explore the wind instruments with which he would be working in his second symphony and which was composed around this same time.

The selections presented here are originally the two set for clarinet (nos. 6&7) and horn (nos. 10&11). This four-piece set has been transcribed for many instruments, including both horn and double bass. My most notable encounter with this was from trombone soloist Alain Trudel, and it was a pleasure to reimagine this piece once more for the tuba.

Otto Ketting (b. 1935)
Intrada for Solo Trumpet or Horn (1958)

Otto Ketting is a Dutch composer who originally received instruction in composition from his father, composer Piet Ketting. He studied trumpet at the Royal Conservatory in the Hague, and in 1954 (at age 19), he won an orchestral position playing with the Hague Resedentie-Orkest. Ketting left this post in 1961 to study composition more formally in Munich. It was during this very early period in his compositional career, while still performing in the Hague, that Ketting composed his *Intrada*, which he marks as "for horn or trumpet." Up to this point, his only composition instruction had come informally from his father.

The *Intrada* is marked as being for trumpet or horn, and when I first heard a trumpet player perform this, I immediately started considering stretching that word "or." In turn both powerful and mysterious, it shows a range of the tuba in the unaccompanied realm not found elsewhere in our repertiore.

David Biedenbender (b. 1984)
Still and Quiet Places (2019)

David Biedenbender is Assistant Professor of Music in Composition at Michigan State University. An alumnus of the University of Michigan (DMA in Composition 2013, Certificate in Music Theory Pedagogy 2012, MM in Composition 2009), he previously taught composition and theory at Boise State University. Dr. Biedenbender's diverse interests and broad skillset have led to him composing across a variety of genres and making important and notable contributions in many of them.

Still and Quiet Places was written in 2019 for Matthew Vangjel, to be performed on flugelhorn; he went on to record the piece for the Summit label under an album bearing the name of the composition. About the piece, Dr. Biedenbender writes simply that "This piece is my attempt to find the places of stillness and quiet inside myself at times when I am feeling anything but still and quiet."

This piece of music brings a particular brand of serious, modern writing to the tuba repertoire that I find sorely lacking. It expresses itself through color: it must be quiet, but also soft; the tuba sound must be present and beautiful, but never strident. Similarly, points of arrival must feel inevitable, but never hurried; the phrase must turn and move but never push ahead. There is something about this piece that is strangely captivating and though the language of conventional music analysis may fall short, the piece resonates with me in a deeply human way.

Robert Schumann (1810–1856)
Three Romances, Op. 94 (1849)

Robert Schumann is one of the towering figures of the Romantic revolution in music. Raised in the home of a bookseller, Schumann was keenly interested in literature as well as music, and it was perhaps this that led to his pioneering work in the genre of *lieder* (German art song).

The *Three Romances*, originally for oboe, was written during a very productive year that also saw the composition of his *Adagio and Allegro*, Op. 70, and *Fantasiestücke*, Op. 73. Though originally composed for horn and clarinet, respectively, this trio of works have become widely transcribed and played by almost every instrument. The *Romances* themselves, though written for oboe, were originally premiered on violin and the original publication included solo parts for both instruments.

It isn't too much of a stretch, then, to perform these works on tuba as well. Though not virtuosic in their intent, they are a perfect example of the expressive capacities and conventions of the Romantic era and thus are an essential part of the musical development of a performer of any instrument.

Hugo Wolf (1860-1903)
Gebet (1888), No. 28 from the Mörike-Lieder
From the poem by Eduard Mörike (1804-1875)

The tuba has a deep and powerful voice, and I have always been drawn to transcribing vocal works to explore the colors and expressive capacity of that voice. Performers such as Elly Ameling and Barbara Bonney have been among my most inspiring teachers (though we have never met). It was while listening to the former that I first heard the piece presented here.

This album was produced at a singular moment in time, in the depths of the COVID-19 pandemic (and complied with all of the various safety protocols in place at that time, including a great deal of physical distance on the stage between soloist and pianist). I wanted to include this piece as an epilogue and a prayer for all of you who listen: a prayer for joy, for good health, and for moderation in all things. The song ends with the tuba playing the leading tone, and I can think of no better way to end.

Gebet	Prayer
Herr! schicke, was du willt, Ein Liebes oder Leides; Ich bin vergnügt, dass beides Aus deinen Händen quillt.	Lord! send what Thou wilt, Pleasure or pain; I am content that both Flow from Thy hands.
Wollest mit Freuden Und wollest mit Leiden Mich nicht überschütten! Doch in der Mitten Liegt holdes Bescheiden.	Do not, I beseech Thee, Overwhelm me With joy or suffering! But midway between Lies blessed moderation.